

# BARRY WHITE

## THE COLLECTION

PIANO • VOCAL • GUITAR



International Music Publications Ltd

# BARRY WHITE

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PIANO • VOCAL • GUITAR

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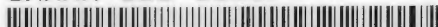
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# YOU'RE THE FIRST, THE LAST, MY EVERYTHING

Words and Music by Barry White, Tony Sepe and Sterling Radcliffe

♩ = 131

N.C.

1. The

(1.) first,                      the last,                      my ev - 'ry-thing                      and the  
 (2.) you,                      I found                      so ma - ny things,                      our love






ans - wer to                      all — my dreams.                      You're my  
 so new only you                      could — bring. ——— Can't you



sun, see my of moon, you my make me guid feel ing this



star. way. My kind of won - der - ful, fresh morn - ing dew



that's on a brand you new are. day. I know I see there's-



on - ly, on - ly one ways like you, that I there's can



no way love you they could have made 'til the day I two. die.



You're all— I'm liv - in' for, your love I'll keep  
You're my— re - al - i - ty, yet I'm lost when



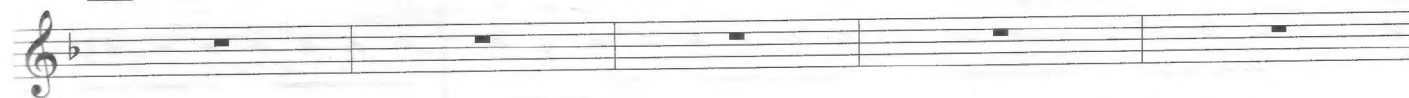
To Coda ⊕

for ev - er - more. You're the first, you're the last, — my ev -  
I'm free. You're the first, you're the last, — my ev -

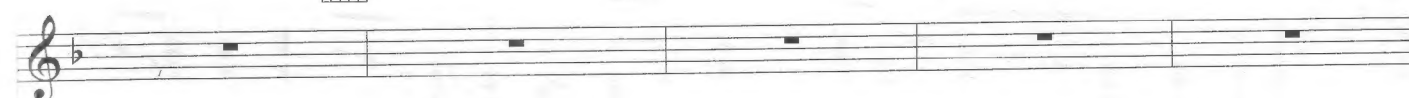
N.C.

- 'ry-thing.  
- 'ry-thing.

2. With



*D.%. al Coda*



⊕ Coda



*Repeat and fade*



- 'ry-thing.





# YOU SEE THE TROUBLE WITH ME

Words and Music by Barry White and Ray Parker Jr

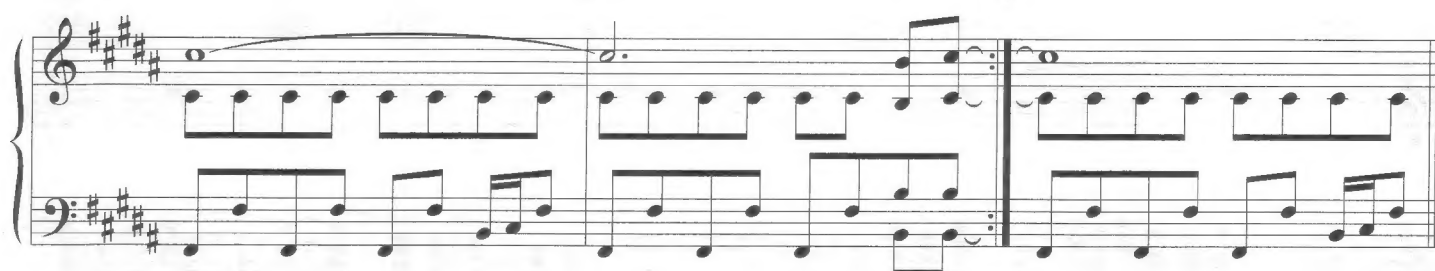
$\text{♩} = 116$

N.C.



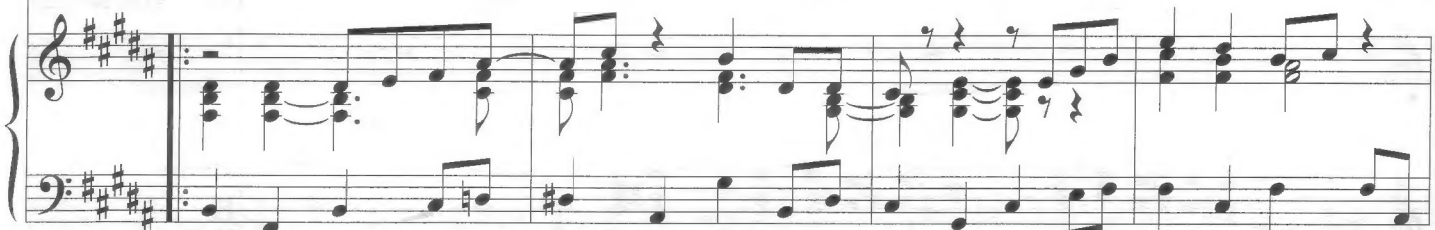
1.

2.



1. I'm like a blind — man (who) lost his way, —  
2. I walk a lone - ly street late at night, —

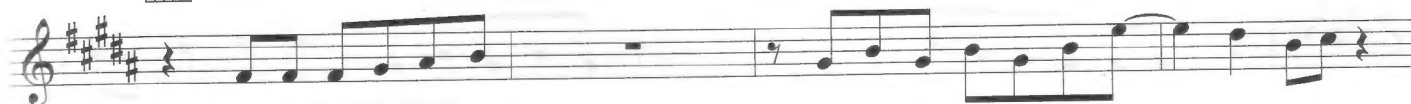
I can't see noth-ing.  
cold and lone - ly.



I'm like a deaf — man (who) can't re - late, —  
Ev'-ry-thing I do — is wrong never right, —

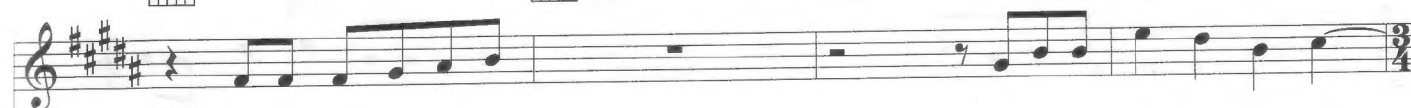
girl I can't hear noth-ing. }  
I'm lone-ly for on - ly. }





See the trou-ble with me,

I can't do noth-ing with-out— my ba-by.

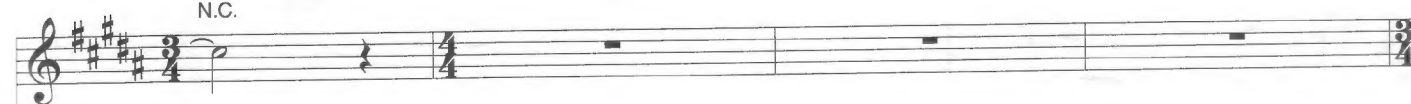


Ev-'ry-thing that can be,

is gon-na drive me cra - zy.—



N.C.










See the trou-ble with me, I can't do noth-ing with-out — my ba-by.






1. Ev-'ry-thing that can be, is gon-na drive me cra-zy.






2. drive me cra-zy.







Repeat to fade

# CAN'T GET ENOUGH OF YOUR LOVE BABE

Words and Music by Barry White

9

♩ = 111



*Spoken:* I've heard people say that

too much of anything is no good for you babe,



but I don't know about that.

As many times as we've loved and we've shared love and made love,



it doesn't seem to me like it's enough.

It's just not enough babe.



It's just not enough.

My






dar - ling— Anne,— can't get e-nough of your— love babe—

Girl I don't know— I don't know why,— can't get e-nough of your—

— love babe.—



(1.) Lots of things I can't— get used— to,  
 (2.) Girl, if I get home— and make you see

no mat - ter how— I try.— It's like the more—  
 and make you un - der - stand.— Girl, your love—




— you give, the more— I want,                      and ba - by that's— no lie.—                      Oh no—  
 — for me is all— I need                      and more than I— can stand.—                      Oh well—





— babe,                      tell — me.                      What can I say,—                      what am I gon - na do?—  
 — babe,                                           How can I ex-plain                      all the things— I feel?—



How should I feel— when ev - 'ry - thing— is new?—                      What kind of love— is this—  
 You've giv - en me so much, girl, you're so— un-real.—                      I keep lov - ing you—



that you're giv - in' me?—                      Is it in— your kiss— or just be - cause— you're sweet?—  
 more and more— each time.—                      Girl, what am I gon - na do—                      be-cause you're blowin' my mind.—



B $\flat$ maj7 C7sus4

Girl all I know is ev-'ry time you're- here } I feel a change,  
I get the same old- feeling ev-'ry-time you're- here }

some - thing- moves. I scream your- name, look- what you got to do- is.

F C/F C7sus4

Dar - ling- Anne, can't get e-nough of your-

F C/F C7sus4 F C/F

— love babe.— Girl I don't know,— I don't know why—

C7sus4 F C/F C7sus4

can't get e-nough of your— love babe.— Oh my

dar - ling— Anne,— can't get e-nough of your—

F C/F C7sus4

— love babe.—

F C/F C7sus4 F C/F

— love babe.—

C7sus4 F C/F C7sus4

Repeat to fade

C7sus4 F C/F C7sus4

C7sus4 F C/F C7sus4

C7sus4 F C/F C7sus4



# I'LL DO FOR YOU ANYTHING YOU WANT ME TO

Words and Music by Barry White

$\text{♩} = 134$   
N.C.



Spoken: Nothin' and nobody

Bb Bbmaj7

baby, could ever take or stop the love that I have for you.

Dm7 G7

It's very simple. You see, it's, baby it's real.



It's so, so real.



What I feel is for real.

And I'll—



— do

for you

an - y - thing you want me to.



You're my world,—

my hope and

dreams.—With - out you there

it don't mean a thing.



B $\flat$  B $\flat$ maj7 Dm7 G7



For you I'll do an - y - thing you want — me to.

E $\flat$ maj7 Cm7 F7sus4

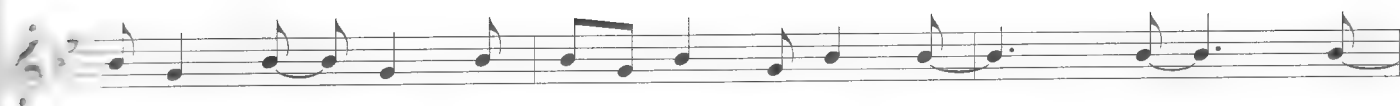


You're my world, — my hope and dreams. — With - out you there it don't mean a thing. {I

N.C.

1. nev - er thought — that I — would be know-in' the kind of love — that you —  
 2. nev - er thought — that I — would be feel - in' a love so young — for so long, —

— have been show-in'. The way you do — the beau - tiful things, you do, you  
 — and still will - in'. I'm giv - in' all — the love — I've got, feel - in' more —



real - ly know — how to make a man love you girl, — girl. — Can't —  
— and more — in love — with her, feel - in' ah, — ah. — Can't —



— you see I want it — girl? — Girl, oh how you don't know it, ooh, —  
— you see I want it — girl? — Girl, oh how you don't know it, ooh, —



— ooh. — Got to, got to hold you, — ooh. — Got to  
— ooh. — Girl I got to hold you, ooh, — ooh. — Got to



E♭maj7



Dm7



Cm7



F11



make — love to you. Can you feel — the fire? — I'm  
make — love to you. Girl, I'll go — in - sane —



Ebmaj7      Dm7      Cm7      F11      Ebmaj7      Dm7      Cm7

burn - in' up from one de - sire. \_\_\_\_\_ The thrills of lov - in' you, \_\_\_\_\_  
 if you don't want the same. \_\_\_\_\_ The love of I feel - for you, \_\_\_\_\_

F11

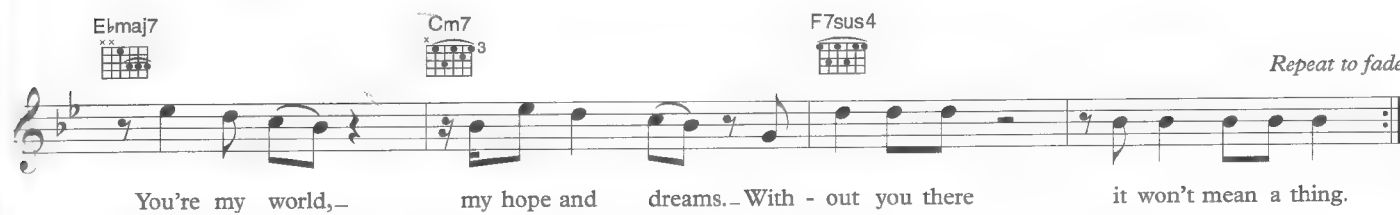
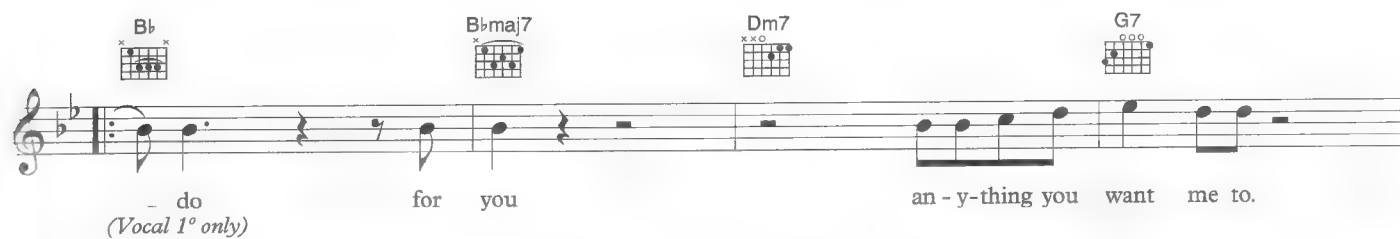
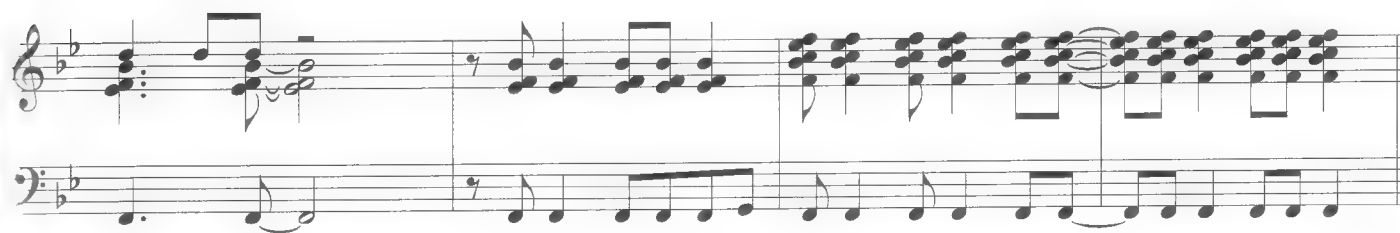
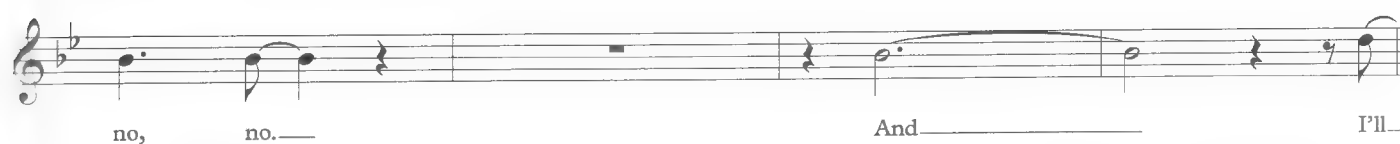
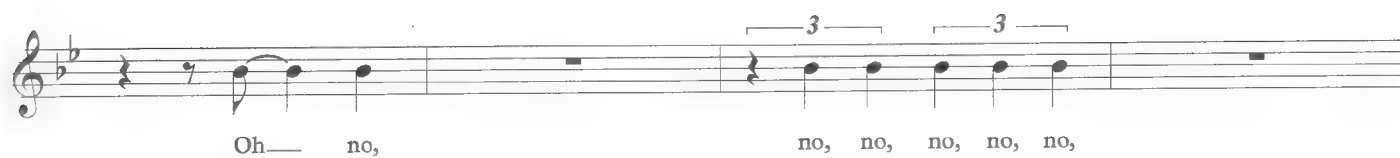
\_\_\_\_\_ I can't help my - self, \_\_\_\_\_ I swear it's true. \_\_\_\_\_ } I'll \_\_\_\_\_  
 I can't help my - self, \_\_\_\_\_ I swear it's true. \_\_\_\_\_ }

Bb      Bbmaj7      Dm7      G7

\_\_\_\_\_ do for you an - y - thing you want me to.

Ebmaj7      Cm7      F7sus4

You're my world, \_\_\_\_\_ my hope and dreams. \_\_\_\_\_ With - out you there it won't mean a thing.



Repeat to fade





# WALKIN' IN THE RAIN (WITH THE ONE I LOVE)

Words and Music by Barry White

$\text{♩} = 69$  N.C.

Everyone's tryin' to get out of the rain. Oh it feels so good. The rain and thinkin' of you.

30 seconds street noises.

Soon as I get home I'm gonna call you and tell you how much I love you. Oh that feels so good.

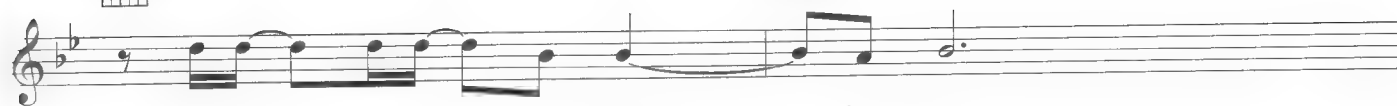
Oh I'm just walk-in' in the rain with the one I love,— feel so fine. — 3

Walk-in' in the rain with the one I love,— oh my my. — 3

Chord diagrams: E♭maj7, Dm7, Cm7, F7

Bbmaj7

Ebmaj7



"To each— his own"— I've heard ——— them say,



Bbmaj7

Ebmaj7



well I've— got mine— in so ma - ny ways.—



Dm7

Gm7

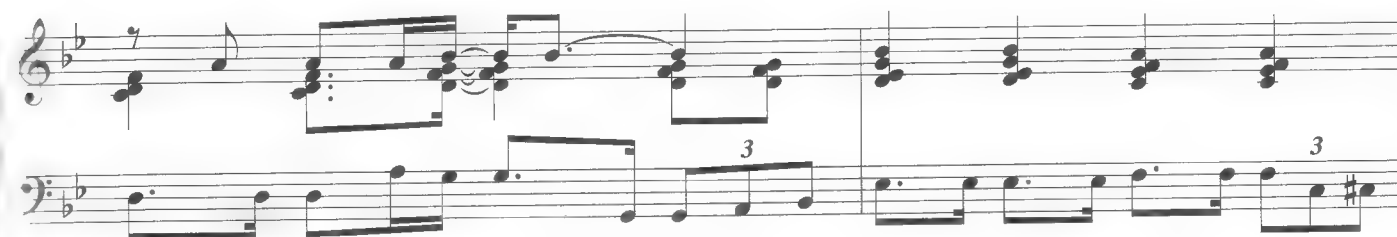
Ebmaj7

F7



Like being to - ge - ther.———

Whether near or far, is doesn't matter to me.

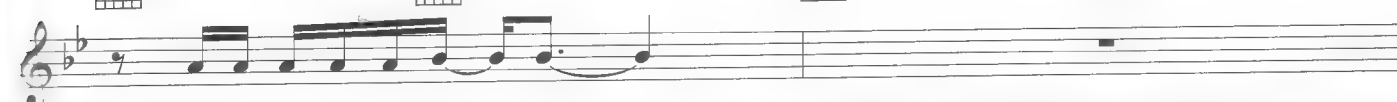


Dm7

Gm7

Ebmaj7

F7



So in love with each oth - er.———

Giving love so warm and free, made our dream a reality.










And it lasts for ev - er and ev - er. With every step we make and every breath we take,







darling, just you and me. Oh I'm just walk-in' in the rain with the one I love, -



feel so fine. Walk-in' in the rain with the one I love, -




oh my my. Ooh, ooh.

E♭maj7



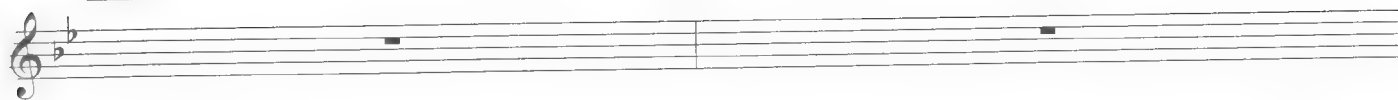
Dm7



Cm7



B♭



E♭maj7



Dm7



Cm7



F7



Dm7



Gm7



E♭maj7



F7



So in love with each oth - er. \_\_\_\_\_

With every passing day we share, we find love somewhere.



Dm7



Gm7



E♭maj7



F7



Just be - ing to - ge - ther. \_\_\_\_\_

Making love so tenderly, exploded into ecstasy.





D.%, al Coda

And it lasts for ev - er and ev - er. Together we hold the key to make forever our destiny.

Coda



I'm gonna call him right now. Gee I hope he's home.

N.C.

Play 3 times

"Hello." "Baby, I'm home, I've got something to tell you." "What?"  
 "I love you," "I love you too, did you get caught in the rain?" Walk-in' in the rain with the one I love...  
 "Oh yes it was so beautiful, let me tell you how it started."

Repeat to fade

Bass solo

# JUST THE WAY YOU ARE

Words and Music by Billy Joel

♩ = 98



I never take anything for granted.

Only a fool baby takes



things for granted.

Just because it's here today, it can be gone tomorrow

and that's one thing you'll



never in your life have to worry about me. If I'll ever change towards you because, baby I love you, girl I love you



just the way you are.



Amaj7 B9 Dmaj7 F#m7

1. Don't go — chang - in', tryin' to please — me, —  
 2. Don't go — try - in' some new fash - ion, —

Dmaj7 Dm7 Amaj7

you nev - er let me down — be - fore. — I  
 don't change the co - lour of your hair. — You

Dmaj7 Dm7 C#m7 F#m7

don't i - ma - gine you're too fa - mi - liar,  
 al - ways have my un - spo - ken pas - sion,

B7sus4 B7 E7sus4

and I don't see - you — a - ny - more. —  
 al-though I might — not — seem to care. —

Amaj7 B9 Dmaj7 F#m7

I would not leave you in times of trou - ble,  
I don't want cle - ver con - ver - sa - tion,

Dmaj7 Dm7 Amaj7

we nev - er could have come this far, no.  
don't want to work that hard, no la.

Dmaj7 Dm7 C#m7 F#m7

I took the good times,  
I just want some - one,  
I'll take the bad times,  
some - one to talk to,

Bm7 E7sus4 G7/A Dm/A A G7/A Dm/A A

I'll take you just the way you are.  
I want you just the way you are.








I need to know- that you- will al - ways be the same old some-one that- I



knew.






What will it take 'til you- be - lieve in me the way I ——— be-lieve



in you? ——— Hey. ——— I,

2° sax solo

Amaj7 B9 Dmaj7 F#m7

1. I said— I ——— love you and that's for-ev - er,  
 3. I don't- want ——— cle - ver con - ver - sa - tion,

Dmaj7 Dm7 Amaj7 Dmaj7 Dm7

this— I pro-mise from— my heart,— oh— ah. I could not love— you  
 don't- want to work— that hard,— no— la. I just want some - one,

C#m7 F#m7 Bm7 E7sus4 1, 2. G7/A Dm/A A

a - ny bet - ter, I love you just— the way— you are.—  
 some-one to talk - to, I want you just— the way— you are.

G7/A Gadd9 A 3. C#m7 F#m7 Bm7 E7sus4 Repeat to fade

2° sax solo I want you just— the way— you are. —

2° sax solo

# IT MAY BE WINTER OUTSIDE (BUT IN MY HEART IT'S SPRING)

Words and Music by Paul Politi and Barry White

$\text{♩} = 125$

Chord diagrams: C, Dm7, Em7, A7, Dm7, Fm, G7.

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano accompaniment (grand staff) and a vocal line (single staff). The piano accompaniment features a steady eighth-note bass line and a treble staff with chords and melodic lines. The vocal line includes lyrics and melodic notation. Chord diagrams are provided above the piano accompaniment for each system.

Lyrics: La la la la la la la la la la la la la la.

♩ (♩ = ♩)



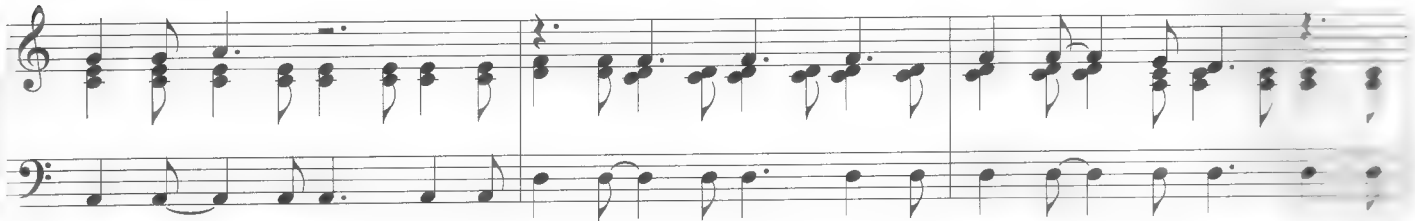
1. When the tem - p'ra - ture dips —  
2. Through - out my — life —

I'm in — my  
I've had — my



ba - by's arms.  
share of doubts.

His ten - der fin - ger - tips —  
But he's been the on - ly — one —



knows just how to my keep — me warm. —  
who — can make tem - p'ra - ture rise. —

It may — be  
Things are — just




ze - ro — de - grees,  
not — the same,

with the — snow — fall - in' down. —  
when he's — not — by my side. —





**Dm7** **F**



But I've got warm and ten - der love just as long as  
But then I should - n't com - plain but be waitin' as with my

**G7** **C**



he's a - round. } It may be win - ter out - side,  
arms op - en wide. }

**Dm7** **Em7**



but in my heart it's spring. How much joy and

**A7** **Dm7** **Fm** **G7** **To Coda** 



plea - sure ba - by can one guy bring, bring?



Win - ter nights can be aw - ful cold ———

with - out — some -



one to hold.

But when I have him next to me, —



ba - by I'm in ec - sta - cy. ———

It may — be



win - ter — out - side, ———

but in my heart ——— it's spring. ———

Em7 A7 Dm7

How - much joy — and plea - sure ba - by can — one guy —

Fm G7 D.S. al Coda ⊕ Coda C

bring, — bring? — It may - be win - ter — out - side, —

Dm7 Em7

but in my heart — it's spring. — How - much joy — and

A7 Dm7 Fm G7 Repeat to fade

plea - sure ba - by can — one guy — bring, — bring? —

# LOVE'S THEME

Music by Barry White

35

♩ = 98

N.C.

The first system of musical notation for 'Love's Theme' is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 98. The notation is for a grand piano, with a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff is mostly empty, with a few notes appearing later in the system.

The second system of musical notation continues the melodic line from the first system. The treble staff is filled with intricate sixteenth-note patterns. The bass staff remains mostly empty, with a few notes appearing later in the system.

Dmaj7



The third system of musical notation shows a change in the harmonic texture. The treble staff now contains block chords, primarily Dmaj7 and G#m7. The bass staff continues with a simple melodic line. The system is divided into two measures.

Bm7



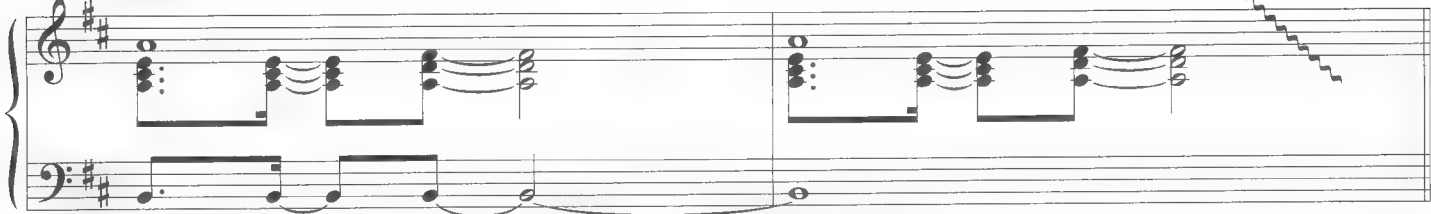

The fourth system of musical notation continues the harmonic progression. The treble staff features block chords, including Bm7 and Dmaj7. The bass staff continues with a simple melodic line. The system is divided into two measures.

Dmaj7



The fifth system of musical notation concludes the piece. The treble staff features block chords, including Dmaj7 and G#m7. The bass staff continues with a simple melodic line. The system is divided into two measures.

Bm7



Dmaj7



Bm7



Dmaj7



Bm7



Em7



Em7(b5)



Dmaj7



Bm7



Em7



Em7(b5)



A7



To Coda ⊕

Dmaj7




Em7





Dmaj7



Bm7



Em7



N.C.



Dmaj7



Bm7



Em7



Em7(b5)



A7



⊕ Coda

Dmaj7



Bm7



Em7



A7



Dmaj7



Bm7



Em7



Em7(b5)





# WHAT AM I GONNA DO WITH YOU?

Words and Music by Barry White

♩ = 112

N.C.

Oh yes, no no no no no baby. Oh

The first system of the score is in 4/4 time. The vocal line starts with a whole rest, followed by the lyrics 'Oh yes, no no no no no baby. Oh'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, primarily using chords and eighth-note patterns.

ya got me goin', ya got me goin', ya got me goin', ya got me goin', ya got me goin', ya got me goin'.

1. Oh

The second system continues the piano accompaniment with a consistent eighth-note bass line and a melodic right hand. The vocal line repeats the phrase 'ya got me goin'' six times.

(1.) ba - by sweet- ba - by,  
(2.) ba - by oh— ba - by,







what am I goin' to do?—  
what am I goin' to do?—

The third system includes guitar chord diagrams above the vocal line: F, Am7, Gm7, C7/Bb, F, and Am7. The piano accompaniment continues with the same rhythmic pattern. The vocal line has two parts: (1.) 'ba - by sweet- ba - by,' and (2.) 'ba - by oh— ba - by,'.

Ba - by sweet- ba - by my babe,  
Ba - by sweet- ba - by my babe,

what am I goin' to do—  
what am I goin' to do—

The fourth system includes guitar chord diagrams above the vocal line: Gm7, F, Am7, Gm7, and C7/Bb. The piano accompaniment continues with the same rhythmic pattern. The vocal line has two parts: 'Ba - by sweet- ba - by my babe,' and 'Ba - by sweet- ba - by my babe,'.

with you?      Been mak - in' love — for ho - urs  
 with you?      Ooh what a groove — yeah, —

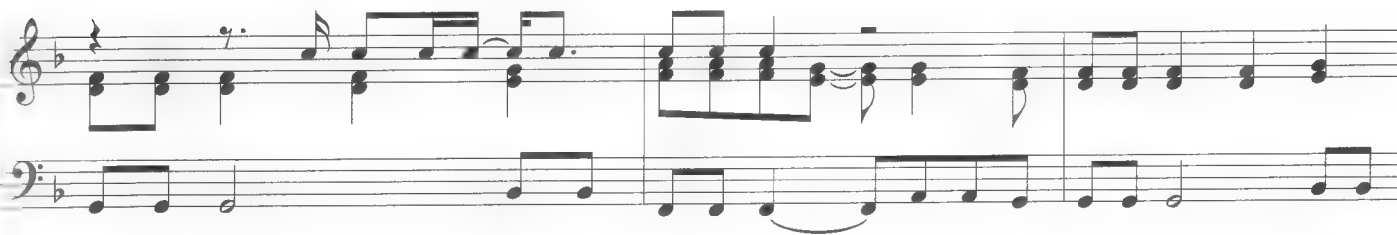








and ba - by we're — still go - in' strong.  
 love how you do — it. —









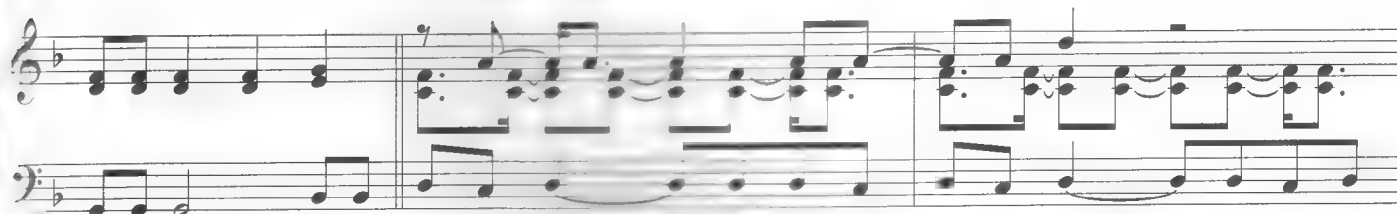

Girl this night is ours — and oo I swear I feel it com-in' on. —  
 Ain't what you got — babe, girl, it's how you use it.







Oh — I know when we — get through,  
 Stay — right there, right there don't you move,



Am7 Gm7

girl I won't be ab - le to move. I don't know just what you got,  
 you don't know what I'm— go - in' through. Girl, you made me have e-nough,

C7 F Am7

I just don't want you to stop giv - in' me all of me.—  
 you're un - real, you're just too much, you know how to make me ow!—

Gm7 C7/Bb F Am7 Gm7 C7/Bb

Oo oo— oo ba - by.

F Am7 Gm7 C7/Bb F Am7 Gm7

Oo oo— oo ba-by. Oo oo— oo ba-by.

N.C.

Oh

1. 3. ba - by oh - ba - by,  
2. 4. rum de dum - dum de dum

girl, what am I goin' to do. —  
rrrr rum de dum dum de dum. —

Ba - by sweet — ba - by my babe,  
Rum de dum — dum — de dum, —

whatam I goin' to do — with you.  
rrrr de dum dum de dum.

*Repeat to fade*

Rrrr

# SHO' YOU RIGHT

Words and Music by Barry White and Jack Perry

♩ = 133

Baby you've got my undivided attention. Say what?

7 bars drums

G#m7 B/E D#m G#m7 B/E D#m

G#m7 B/E D#m G#m7 B/E D#m

G#m7 B/E D#m G#m7 B/E D#m

Ba-by I'm re-lat-ing to your phi-lo-so-phies,

G#m7 B/E D#m G#m7

we got - ta take our time got - ta touch our genes.—

B/E D#m G#m7 B/E D#m

Ba - by I'm ————— re - lat - ing

G#m7 B/E D#m G#m7

to the look in your eyes, I wan - na feel — what you

B/E D#m G#m7 B/E D#m

wan - na feel to - night. —————

G#m7 B/E D#m G#m7 B/E D#m

This ma - gi-cal mo - ment we got-ta make it last.

G#m7 B/E D#m G#m7 B/E D#m

We won't go too slow, won't go too— fast.

§ G#m7 B/E D#m G#m7 B/E D#m

Sho' you're right a-bout ro-mance, sho' you're right a - bout love.

G#m7 B/E D#m G#m7 B/E D#m

Sho' you're right a-bout to - night, — you're right a-bout us.



To Coda ⊕





G#m7 D#11 G#m7 D#11







G#m7 D#11 G#m7 D#11

G#m7 B7sus4 D#m G#m7 B7sus4 D#m

Ba-by I'm re-la-ting, ev-'ry-bo - dy talks.

G#m7 B7sus4 D#m G#m7 B7sus4 D#m

Girl, we got-ta get phy-si-cal to get off.

Ba-by I'm re - la - ting real - ly I do a - gree.









Same thing turns you on turns on me.











Same thing turns you on turns on me.

⊕ Coda






Oh, hold me close.

Oh, hold me close.








Oh, hold me close.

G#m7 B/E D#m G#m7

Sho' you right.

B/E D#m G#m7 B/E D#m

You know you right. Sho' you right a - bout ro-mance.

G#m7 B/E D#m G#m7

Sho' you right a - bout love. Sho' you're right a - bout to -

B/E D#m G#m7 B/E D#m

- night, — you're right a - bout us.

*Repeat to fade*

# BABY WE BETTER TRY TO GET IT TOGETHER

Words and Music by Barry White

51

♩ = 106

N.C.



1, 2.

(We bet - ter try, try to  
(Vocal 3<sup>rd</sup> only)

3.



get our - selves - to - geth - er.) Oh we, oh - we bet - ter try, -



try to get our - selves - to - geth - er, ba - by.



1. Oh girl, I swear I've got to talk to you;  
3. We've had it hard, we've had it cold, we've had it rough.



there's some-thing that I feel we need to do.  
It nev - er changed a thing be - tween the two of us.



Let's take the time to try to fi - gure out what's  
We al - ways found a way to face it all to - geth - er. We



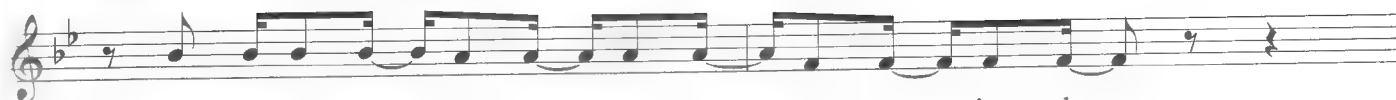
hap - pened to us, ba - by, and what's it all a - bout.  
need each oth - er now, dar - ling, more than ev - er.



Bb



Bbmaj7



(2, 5.) We're get-ting fur - ther from - each oth - er ev - 'ry day.—  
 (4.) We've got to find the love we used to know.



Gm



Gm9



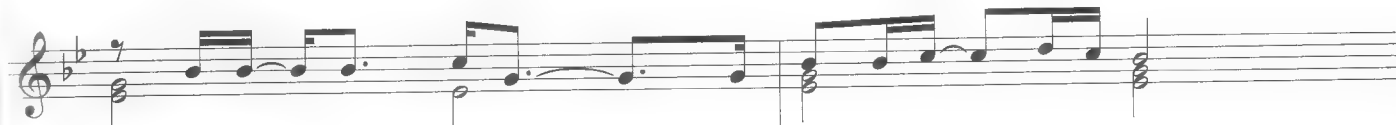
Oh, We can't just sit by and watch love walk a - way.—  
 if we find that love we'll nev - er let it go.—



Cm7



If we don't try to save the love we got,— 'Cos  
 Oh what a shame if we lost all that!



Ebmaj7



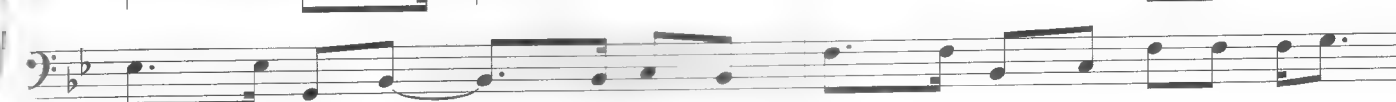
F7



To Coda ⊕



once we lose it, girl, } we're gon - na lose a lot. } Oh  
 once we lose it, girl, } we'll nev - er get it back. }



B $\flat$  Gm Cm7

we, oh— we bet - ter, girl, try,— try to

E $\flat$ maj7 F11 B $\flat$  Gm

get our - selves— to - geth - er, ba - by. We,— oh— we bet - ter try,—

1. 2.

Cm7 Ebmaj7 F11 Ebmaj7 F11

— try to get our - selves— to - geth - er, ba - by. get our - selves— to - geth - er, ba - by. We—

B $\flat$  Gm Cm7 E $\flat$ maj7 F11

— oh— we bet - ter.

*D.%, al Coda*








♢ *Coda*







We, we bet - ter try, ——— try to












get our - selves — to - geth - er, ba - by. We, ——— oh — we bet -

*Repeat to fade*



- ter try, ——— try to get our - selves — to - geth - er, ba - by. We —



## LET THE MUSIC PLAY

Words and Music by Barry White

♩ = 100



Spoken: One ticket, please.



Lord have mercy, everybody's here! Hey, what's goin' on man? Yeah, she's at home. Yeah, she's at



home. Yeah, she's at home.



Let the mu - sic play,—

I ——— just wan-na dance the night a - way.—



Here,— right— here, right— here's where I'm gon - na stay

all ——— night—



—— long,—

ooh,—

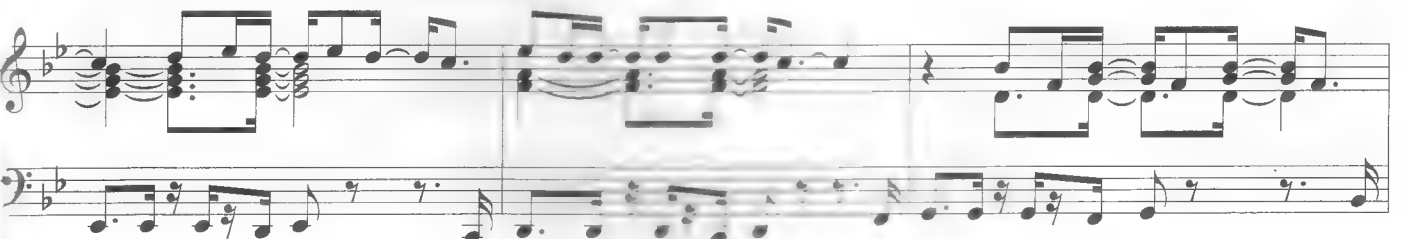
ooh,— ooh,— ooh, oo - ee.

Let the mu - sic play— on,



just un-til— I feel— this mi-se-ry— is gone.—


Mov-in', kick - in', groov - in',




Cm7



keep the mu - sic strong, on and



Bb



Gm7



on and on and on and on and on and on and on



Cm7



F11



and on and on, on and on and on and on.



Cm7



Bb/F



D/F#



Gm



1. I'm out here danc - in' and still, ha, ha, ha, I  
2. I think I'm gon - na be al - right, ha, ha, ha,



Cm7 Bb/F D/F# Gm

can't e - raise the things I feel.  
if I can make it through the night. (Spoken: Oh Lord)

Cm7 Bb/F D/F# Gm

The ten - der love we used to share:  
I'll just pre - tend she's with me, see,  
I

Cm7 Bb/F D/F# Gm

it's close like it's no long - er there.  
my eyes, her face I'll see. I, I

Cm7 F#11 F

2° D.%, to fade

know I've got to hide what's kill - in' me in - side.  
it's make - be - lieve, but it's the on - ly hope for me.

# I'M GONNA LOVE YOU JUST A LITTLE MORE BABE

Words and Music by Barry White

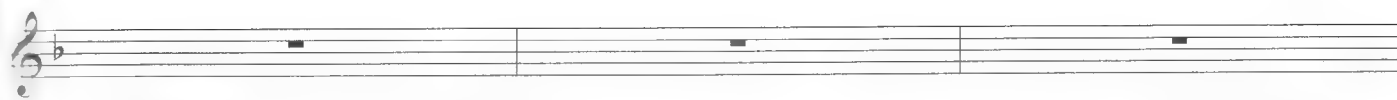
$\text{♩} = 87$

N.C.

*Spoken:* It feels so good, you lying here next to me.

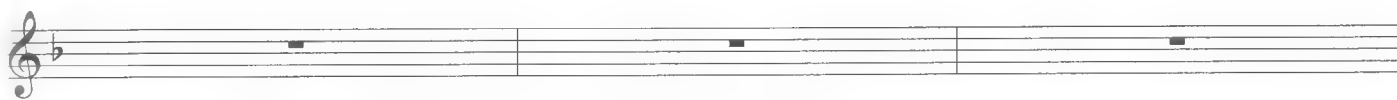
Oh, what a groove! You have no idea how it feels.

My hands just won't keep still. I love you, baby.

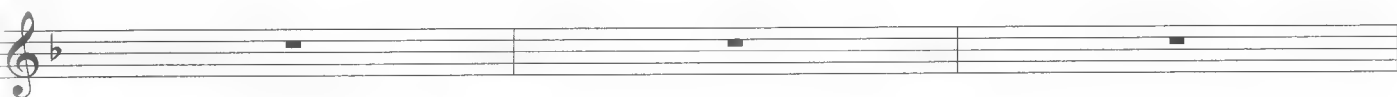


Oh, I love you, I love you, I love you.

Just wanna hold you,



run my fingers through your hair.



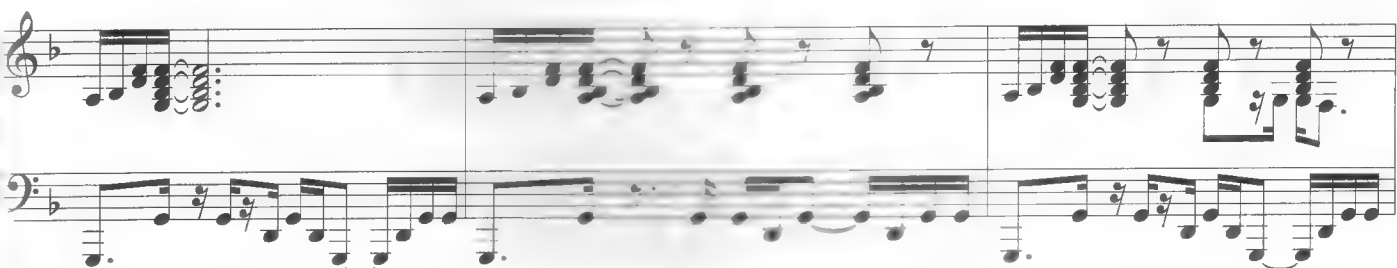
Ooh!

Outa



sight!

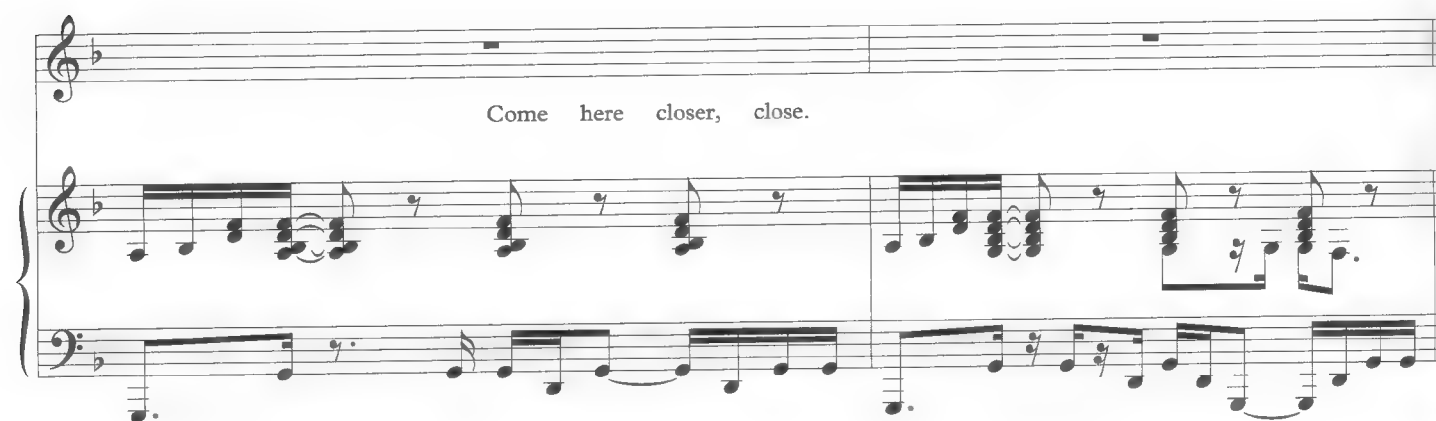
Uh huh, right there: you like it like that!





First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a whole rest in the first measure and a whole note in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Closer.



Second system of musical notation. The vocal line has a whole rest in the first measure and a whole note in the second measure. The piano accompaniment continues with the same rhythmic pattern.

Come here closer, close.



Third system of musical notation. The vocal line has a whole rest in the first measure and a whole note in the second measure. The piano accompaniment continues with the same rhythmic pattern.

2. Baby, it's a big mistake 1. Oh, baby.



Fourth system of musical notation. The vocal line has a whole rest in the first measure and a whole note in the second measure. The piano accompaniment continues with the same rhythmic pattern.

if I Oh, baby.

Give it up,  
hold back

ain't — no use, —  
know — ing

this I can't help my - self — if I want - ed to. — I'm hung —  
time it looks like love — is here to stay. — As —

— up,  
— long

no — doubt;  
as I shall live, I'm

so in love — with you, — for me — there's no — way out. — 'Cos —  
I'll give — you all — I have and all I have to give. — 'Cos —



Gm9



C7



deep - er and deep - er in love with you— I'm fall - ing.  
 please her and please— her an - y - time and an - y place.

Gm9



C7



Sweet - er and sweet - er your ten - der words— of love— keep call - ing.  
 Ea - ger and ea - ger to feel your sweet— lips on my face.

Gm9



C7



Ea - ger and ea - ger, yeah,— to feel your lips— up - on— my face—  
 Deep - er and deep - er in love with you— I'm fall - ing.

Gm9



C7



Please her and please— her your an - y - time— or an - y place—  
 Sweet - er and sweet - er ten - der words— of love— keep— call - ing. }



I'm gon - na love — you, love — you, love — you just a lit - tle more, — babe.



I'm gon - na need — you, need — you, need — you ev - e - ry day, — yeah.



1. I'm gon - na want — you, want — you, want — you in ev - 'ry way. —

2.



— you in ev - 'ry way. —

*Repeat sim. to fade*

## DON'T MAKE ME WAIT TOO LONG

Words and Music by Barry White

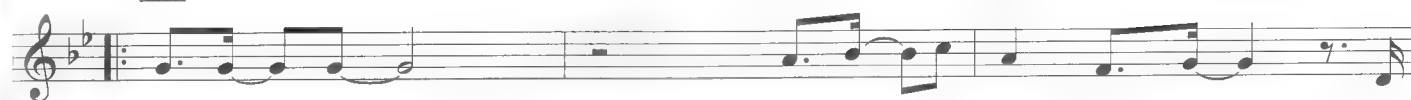
**Samba** (♩=123)

N.C.

*Spoken:* Baby, it's really a - mazing what I go through without you.

You know, sometimes I find myself counting... counting the

hours, the minutes, the seconds, the moments.



Dar - ling, — please —

don't make — me wait too long; — I



wan-na love — you, babe. —

Can't you — see, —

it's on - ly



*To Coda* ⊕



you I want —

and you I need? —

Please —



don't make — me wait too long; —

I wan-na love — you, babe. —



Cm7 F7 Bbmaj7

Can't you — see, — it's on - ly you I — want — and

Bb7 Ebmaj7 Eb6 Am7(b5)

you I need? — 1. When I'm a - way — from you, —  
2. You're in my arms — a - gain —

Dm Gm Cm7

seems — like for - ev - er, — yeah. — Girl, if — you on -  
and hea-ven is wait - ing. — Ah, — one — more kiss —

F7 Bbmaj9 Bb7

- ly knew — what I — go — through — with - out you! —  
— and then, — then I'll — be - gin, — I'll be — mak - in', —

E♭maj7



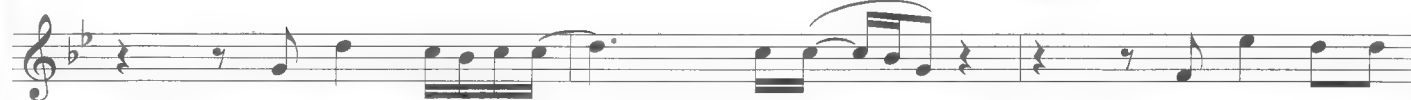
E♭6



Am7(♭5)



Dm



But know - ing in a mo - - ment I, \_\_\_\_\_  
mak - ing you feel in - side \_\_\_\_\_

I'll see that face  
hap - py, pleased and



Gm



Cm7



and see your smile. \_\_\_\_\_  
so sa - tis - fied. \_\_\_\_\_

I turn the key,  
No friends to pack

op - en up the door:—  
and no phone calls.—



N.C.

2° D.%. al Coda



You girl, there you are. —  
got what I want;—

I can't — take — much  
girl I — want — it more!

all!



♢ Coda

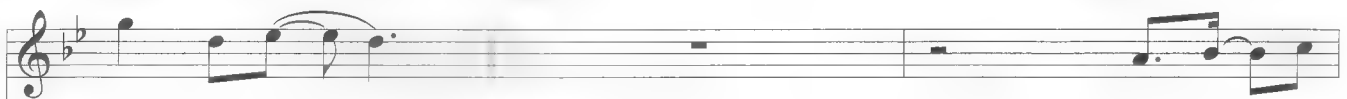
Gm



Cm7

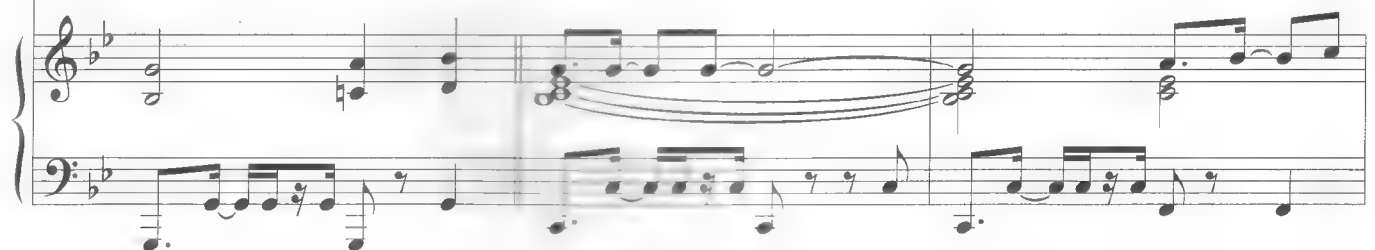


F7



you I need? —

Don't make — me








wait too long;— I wan-na love— you, babe.— Can't you— see,—






it's on - ly you I want— and you I need?







(Don't make— me wait too long, — too long. —







It's on - ly you I want, — I want. — )

# THE RIGHT NIGHT

Words and Music by Barry White

71

♩ = 84

N.C.

Piano introduction in B-flat major, 4/4 time. The right hand features a triplet of eighth notes (Bb, D, F) and a quarter note (G). The left hand plays a steady eighth-note bass line. The piece begins with a whole rest in the right hand, followed by the introduction of the melody.



1. When you want to im - press some - bo - dy,  
(2.) want her so bad, she's like



{ try - ing to catch some - bo - dy, re - mem - ber the old school and don't for - get the old rule:  
no - one you've had. Her love is the pas - sion that's caus - ing the reac - tion. Show her



"Haste makes waste." If you don't want to know it, keep this in mind:—  
care in the night, be gen - te when you do it. You won't re - gret it and



Bbmaj7



Bb6



Am7



Dm7



"All things in time." —  
she won't for - get. —

And oh, — want her there next to you when you're  
And oh, — when she's lay - ing in your arms and

Gm7



C7(b9)



Am7



Dm7



burn - ing with de - sire. — Look — her right in — the eyes — and tell her  
be - fore you start to soothe it, re - mem - ber it's not a - bout what you got in your prick

Gm7



C7(b9)



Am7



Dm7



"Ba - by I need you, dar - ling."  
but how you use it.

The la - dy's got a way of know - ing  
The la - dy's got a feel for what's — real

Gm7



Bbm6



Am7



Dm7



Gm9



Cdim



if you real - ly mean — it.  
and don't you — for - get it. }

One thing more: —

you got to make sure that it's the

Gm9 C6 Fmaj7 Dm7 Gm9 C11 Am7

right night— and moon - light;— noth - ing is bet - ter with love—

F#dim Gm9 C6 Fmaj7 Dm7

— ev - 'ry time.— A light night— { with a star - lit sky— }  
by the o - cean side;—

1. Gm9 C11 /D

just makes it bet - ter when two— are to - geth - er. 2. Now you

2. Gm9 C11 Am7 F#dim Gm9 C6









noth - ing is bet - ter, it gets me ev - 'ry time.— The light night— and















moon - light;— just makes it bet - ter when two— are to - geth - er.

*Spoken:* I swear nothing goes better, nothing works better when two are together.

To the guys who are wise, all things in time; you just got to make sure that your timing is right.













Remember, guys, the lady knows, oh yes. You— got to make sure that it's the






right night— and moon - light;— noth - ing is bet - ter with love—







— ev - 'ry time.— The right night,— with can - dle-light;





noth - ing works bet - ter when two— are to - geth - er.

*Repeat to fade*



# NEVER NEVER GONNA GIVE YOU UP

Words and Music by Barry White

$\text{♩} = 88$   
N.C.

Gm7

Make love to you— right now,— that's all—

Am7 Gm9

— I wan-na do.— I know you need— it, girl,— and you know I need— it too.— 'Cos—

N.C.

Gm9 Am7 Gm9

I've found— what the world— is search-ing for.— Nev-er nev-er gon-na give you up.—

Am7 Gm9 3 Am7

I'm— nev-er ev-er gon - na stop.— I've found— what the world— is search-ing for.—

Gm9 3 Am7

Nev-er nev-er gon-na give you up.— I'm— nev-er ev-er gon - na stop.— 1. What -

Gm9 Am7 Gm9 3

(1.) - ev-er, what-ev - er, girl, — I'll do.  
(2.) - ev-er you want, — girl, — you got it. (You

Am7 811 Am7

got it.) For ev - er and ev - er, yeah, - yeah, yeah, - yeah. I'll — see you  
And what-ev-er you need, I don't wan - na see you

Gm9



Am7



Gm9



through.—  
with-out it.

I've got to keep— you pleased— in  
You've giv - en me— much more— than

Am7



Gm9



ev - 'ry way— I can.—  
words can ev - er say, —

and oh, Gon - na give you all— of me, — as  
my dear, — I'll be— right here— un -

Am7



Gm9



much as you— can stand.—  
- til my dy - ing day. —

Make love to you— right now, — that's all—  
I don't know— just how— to say

Am7



Gm9



— all I wan - na do.—  
the things I feel.—

I I know you need— it, girl, — and you  
just know that I love you so, — and it

Am7 Gm7 Dm7

know I need it too. } 'Cos I've found what the world is search-ing for

gives me such a thrill.

Gm7 Dm7 Gm7

here, right-here my-dear; I don't have to look no more. And all my days

Dm7 Gm7 D♭ C

I hoped and I prayed for some-one just like you, make me feel the way you do.

C6 Cdim B♭6

Nev-er nev-er gon-na give you up. I'm nev-er ev-er gon-na stop, not the way I feel a-bout you.



Bbm6 C C6

Girl, I just can't live— with-out— you. I'm nev-er ev-er gon - na quit, 'cos

Cdim Bb6

quit just ain't my stick. I'm gon-na stay right here— with you and

1. Bbm6 C 2. Bbm6 C

do all the things— you want— me— to. 2. What - do all the things— you want— me to,— yeah.

Dm7 Gm7/D Dm7 Gm7/D

Sax solo



Keep on do -



- in' it, right on do - in' it; mm, dar -



- lin', right on, — right on do-in' it. Keep on do - in' it.



Keep on, right on, do - in' it. (Laugh.)

Gm9  3

I've found—— what the world is search-ing for.—— Nev-er nev-er gon-na give you up.——



Am7  Gm9  3 Am7 

Nev-er nev-er. I've found—— what the world is search-ing for.——



Gm9  3

Nev-er nev-er gon-na give you up,—— quit just ain't my stick.



Gm9  3 Am7 



Sheet music for guitar and piano, featuring chord diagrams and musical notation across four systems.

**System 1:**

- Chord diagrams: Gm9 (3), Am7, Gm9 (3).
- Musical notation: Treble and bass staves with piano accompaniment and guitar melody.

**System 2:**

- Chord diagrams: Am7, Gm9 (3), Am7.
- Musical notation: Treble and bass staves with piano accompaniment and guitar melody.

**System 3:**

- Chord diagrams: Gm9 (3), Am7.
- Musical notation: Treble and bass staves with piano accompaniment and guitar melody.

**System 4:**

- Chord diagrams: Gm9 (3), Am7, Gm9 (3).
- Musical notation: Treble and bass staves with piano accompaniment and guitar melody.



1° Piano solo  
2° Sax. solo




N.C.

Keep on do - in' it, right on do - in' it. Keep on —

right on,— right on do-in' it. Keep on do - in' it.

Keep on right— on, do - in' it. (Laugh.)

Gm9

I've found ——— what the world — is search - ing for. ———

I've found ——— what the

N.C.

world — is search - ing for. ———

Sheet music for a song, featuring a vocal melody and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "3" (triplets).

**Chords:**

- Gm9 (G minor 9):
- Am7 (A minor 7):

**Lyrics:**

Nev-er nev-er gon-na give you up.— Nev-er nev-er gon-na give you up.—

Nev-er nev-er gon-na give you up.— Nev-er nev-er gon-na give you up.—

Nev-er nev-er gon-na give you up.— Nev-er nev-er gon-na give you up.—

Nev-er nev-er gon-na give you up.— Spoken: When do we came off? Shit! Yeah!

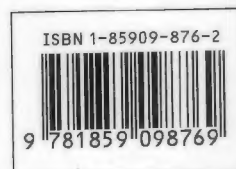
# BARRY WHITE

## THE COLLECTION

YOU'RE THE FIRST, THE LAST, MY EVERYTHING  
YOU SEE THE TROUBLE WITH ME  
CAN'T GET ENOUGH OF YOUR LOVE BABE  
I'LL DO FOR YOU ANYTHING YOU WANT ME TO  
WALKIN' IN THE RAIN (WITH THE ONE I LOVE)  
JUST THE WAY YOU ARE  
IT MAY BE WINTER OUTSIDE (BUT IN MY HEART IT'S SPRING)  
LOVE'S THEME  
WHAT AM I GONNA DO WITH YOU?  
SHO' YOU RIGHT  
BABY WE BETTER TRY TO GET IT TOGETHER  
LET THE MUSIC PLAY  
I'M GONNA LOVE YOU JUST A LITTLE MORE BABE  
DON'T MAKE ME WAIT TOO LONG  
THE RIGHT NIGHT  
NEVER NEVER GONNA GIVE YOU UP



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